

Изданія М. П. БѢЛЯЕВА въ Лейпцигѣ

В. МАЛИШЕВСКІЙ
ВТОРАЯ СИМФОНІЯ

(въ А)

ДЛЯ ОРКЕСТРА

СОЧ. 12

W. MALISCHEWSKY

ZWEITE SYMPHONIE

(in A)

FÜR ORCHESTER

OP. 12

Partitur

1912

2827

Edition M. P. BELAÏEFF, Leipzig

Edition M. P. Belaïeff à Leipzig.

Compositions pour Orchestre.

Antipow (G.) , Op. 7. Allegro symphonique pour Orchestre.	A. R.
Partition d'orchestre	5.50 1.95
Parties d'orchestre	10.— 3.50
Parties supplémentaires	à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
Arteiboucheff (Nicolas) , Op. 4. Polka caractéristique pour Orchestre.	
Partition d'orchestre	2.— .70
Parties d'orchestre	5.50 1.95
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.40 —.50
— Op. 9. Valse-Fantasia pour Orchestre.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	8.50 3.—
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
Arteiboucheff (N.), Whitol (J.), Liadow (A.), Rimsky-Korsakow (N.), Sokolow (N.), Glazounow (A.) . Variations sur un thème russe pour grand Orchestre.	
Partition d'orchestre	6.50 2.30
Parties d'orchestre	14.— 4.90
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par N. Arteiboucheff	2.— .70
Blumenfeld (Félix) , Op. 10. Mazurka pour Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	8.50 3.—
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
Borodine (Alexandre) . Finaie de l'Opéra-Ballet inachevé, "Miada", orchestré par N. Rimsky-Korsakow.	
Partition d'orchestre	3.50 1.25
Parties d'orchestre	7.50 2.65
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par N. Sokolow	1.60 —.60
— Ouverture, Danses et Marche pour grand Orchestre, tirées de l'Opéra "Le Prince Igor".	
1. Ouverture.	
Partition d'orchestre	5.— 1.75
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —.50 —.20
Réduction pour Piano à 4 mains par N. Sokolow	2.50 —.90
Réduction pour Piano à 2 mains par F. Blumenfeld	1.80 —.65
2. Danses No. 8 (Danse des jeunes filles poloviennes) et No. 17 (Danse poloviennne).	
Partition d'orchestre	9.50 3.35
Parties d'orchestre	18.— 6.30
Parties supplémentaires	à 1.— —.35
Réduction pour Piano à 4 mains par N. Sokolow	4.— 1.40
Réduction pour Piano à 2 mains par F. Blumenfeld	2.50 —.90
3. Marche poloviennne.	
Partition d'orchestre	4.— 1.40
Parties d'orchestre	10.— 3.50
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par N. Sokolow	1.80 —.65
Réduction pour Piano à 2 mains par F. Blumenfeld	1.60 —.60
— Eine Steppenskizze aus Mittelasien, für Orchester.	
Partitur	2.— .70
Orchesterstimmen	5.50 1.95
Duplirstimmen	je —.30 —.10
Arrangement für Pianoforte zu 4 Händen vom Componisten	1.80 —.65
Arrangement für Pianoforte zu 2 Händen von Théodore Jadoui	1.40 —.50
— 2 Parties de la 3 ^{me} Symphonie inachevée en la. Terminée et instrumentée par A. Glazounow.	
Partition d'orchestre	6.— 2.10
Parties d'orchestre	11.— 3.85
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains: la 1 ^{re} partie par A. Glazounow, la 2 ^{me} partie par N. Sokolow	3.— 1.05

Compositions pour Orchestre.

Cui (César) , Op. 43. In modo populari. Petite Suite (No. 3) pour Orchestre. (I. Allegro moderato. II. Moderato. III. Vivace. IV. Moderato. V. Allegretto. VI. Vivace ma non troppo.)	A. R.
Partition d'orchestre	4.— 1.40
Parties d'orchestre	8.— 2.80
Parties supplémentaires	à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
Glazounow (Alexandre) , Op. 3. 1 ^{re} Ouverture sur trois thèmes grecs pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.	
Partition d'orchestre	6.— 2.10
Parties d'orchestre	11.— 3.85
Parties supplémentaires	à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
— Op. 5. 1 ^{re} Symphonie (Mi) pour grand Orchestre. Nouvelle édition revue et corrigée par l'auteur.	
Partition d'orchestre	18.— 6.30
Parties d'orchestre	25.— 8.75
Parties supplémentaires	à 1.60 —.60
Réduction pour Piano à 4 mains par Mme. Nadejda Rimsky-Korsakow	6.— 2.10
— Op. 6. 2 ^{me} Ouverture sur des thèmes grecs pour grand Orchestre.	
Partition d'orchestre	9.— 3.15
Parties d'orchestre	15.— 5.25
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	3.50 1.25
— Op. 7. Sérénade pour Orchestre. La.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	5.50 1.95
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.20 —.45
— Op. 8. A la mémoire d'un héros. Élégie pour grand Orchestre.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
— Op. 9. Suite caractéristique pour grand Orchestre. (I. Introduction. b. Danse rustique. II. Intermezzo scherzando. III. Carnaval. VI. a. Élégie. b. Cortège.)	
Partition d'orchestre	12.— 4.20
Parties d'orchestre	22.— 7.70
Parties supplémentaires	à 1.40 —.50
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95
— Op. 11. 2 ^{me} Sérénade pour petit Orchestre. ré.	
Partition d'orchestre	1.80 —.65
Parties d'orchestre	3.50 1.25
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1.20 —.45
— Op. 12. Poème lyrique. Andantino pour grand Orchestre.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	5.50 1.95
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
— Op. 13. "Stenka Razine". Poème symphonique pour grand Orchestre. (A la mémoire d'Alexandre Borodine.)	
Partition d'orchestre	8.50 3.—
Parties d'orchestre	12.— 4.20
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	3.50 1.25
— Op. 14. 2 Moreaux pour Orchestre. (No. 1. Idylle. No. 2. Réverie orientale.)	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.60 —.60
— Op. 16. 2 ^{me} Symphonie en fa [#] pour grand Orchestre. (A la mémoire de François Liszt.)	
Partition d'orchestre	17.— 5.95
Parties d'orchestre	29.— 10.15
Parties supplémentaires	à 1.60 —.60
Réduction pour Piano à 4 mains par l'auteur	7.50 2.65

Compositions pour Orchestre.

Glazounow (Alexandre) , Op. 18. Mazurka pour Orchestre.	A. R.
Partition d'orchestre	4.— 1.40
Parties d'orchestre	9.50 3.35
Parties supplémentaires	à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur	2.— .70
— Op. 19. La Forêt. Fantaisie pour grand Orchestre.	
Partition d'orchestre	8.— 2.80
Parties d'orchestre	12.— 4.20
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains de l'auteur	3.50 1.25
Réduction pour 2 Pianos à 8 mains par C. Tschernoff	5.— 1.75
— Op. 21. Marche de Noces pour grand Orchestre.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	7.— 2.45
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
— Une Fête slave, tirée du Quatuor slave, Op. 26. Esquisse symphonique pour grand Orchestre.	
Partition d'orchestre	5.50 1.95
Parties d'orchestre	11.— 3.85
Parties supplémentaires	à —.60 —.25
Réduction pour Piano à 4 mains par N. Sokolow	2.50 —.90
— Op. 28. La Mer. Fantaisie pour grand Orchestre.	
Partition d'orchestre	10.— 3.50
Parties d'orchestre	20.— 7.—
Parties supplémentaires	à 1.— —.35
Réduction pour 2 Pianos à 8 mains par l'auteur	5.50 1.95
— Op. 29. Rhapsodie orientale pour grand Orchestre.	
Partition d'orchestre	13.— 4.55
Parties d'orchestre	23.— 8.05
Parties supplémentaires	à 1.20 —.45
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95
— Op. 30. Le Kremlin. Tableau symphonique en 3 parties pour grand Orchestre.	
Partition d'orchestre	13.— 4.55
Parties d'orchestre	27.— 9.45
Parties supplémentaires	à 1.20 —.45
Réduction pour Piano à 4 mains par l'auteur	5.— 1.75
— Op. 33. 3 ^{me} Symphonie en Ré pour Orchestre.	
Partition d'orchestre	15.— 5.25
Parties d'orchestre	38.— 12.80
Parties supplémentaires	à 2.50 —.90
Réduction pour Piano à 4 mains par l'auteur	9.— 3.15
— Op. 34. Le Printemps. Tableau musical pour Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —.60 —.25
Réduction pour Piano à 4 mains par l'auteur	1.80 —.65
— Op. 40. Triumphant March on the occasion of the World Columbian Exposition in Chicago 1893, composed for a grand Orchestra with Chorus (ad libitum).	
Full score	4.— 1.40
Orchestral parts	12.— 4.20
Supplementary parts	each —.40 —.15
Piano score	1.80 —.65
Arrangement as a Duet for the Pianoforte (by the composer)	1.80 —.65
— Op. 45. Carnaval. Ouverture pour grand Orchestre avec Orgue ad libitum.	
Partition d'orchestre	6.— 2.10
Parties d'orchestre	14.— 4.90
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	2.50 —.90
— Op. 46. Chopiniana. Suite pour grand Orchestre composée de I. Polonaise, Op. 40; II. Nocturne, Op. 15; III. Mazurka, Op. 50; IV. Tarentelle, Op. 43, de Fr. Chopin, instrumentée par Alexandre Glazounow. Complet.	
Partition d'orchestre	7.50 2.65
Parties d'orchestre	15.— 5.25
Parties supplémentaires	à —.80 —.30
Séparément.	
I. Polonaise, Fr. Chopin, Op. 40 No. 1.	
Partition d'orchestre	1.60 —.60
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —.30 —.10

Compositions pour Orchestre.

Glazounow (Alexandre) , Op. 46. Chopiniana.	A. R.
II. Nocturne, Fr. Chopin, Op. 15 No. 1.	
Partition d'orchestre	2.— .70
Parties d'orchestre	4.50 1.60
Parties supplémentaires	à —.30 —.10
III. Mazurka, Fr. Chopin, Op. 50 No. 3.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	5.— 1.75
Parties supplémentaires	à —.30 —.10
IV. Tarentelle, Fr. Chopin, Op. 43.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	7.50 2.65
Parties supplémentaires	à —.40 —.15
— Op. 47. Valse de concert pour grand Orchestre.	
Partition d'orchestre	5.— 1.75
Parties d'orchestre	12.— 4.20
Parties supplémentaires	à —.80 —.25
Réduction pour Piano à 4 mains par l'auteur	2.— .70
Transcription de concert pour Piano par Félix Blumenfeld	2.— .70
— Op. 48. 4 ^{me} Symphonie en Mi ^b pour grand Orchestre.	
Partition d'orchestre	13.— 4.55
Parties d'orchestre	28.— 9.80
Parties supplémentaires	à 1.80 —.65
Réduction pour Piano à 4 mains par l'auteur	5.50 1.95
— Op. 50. Cortège solennel pour grand Orchestre.	
Partition d'orchestre	3.50 1.25
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —.40 —.15
Arrangement pour Piano à 4 mains par l'auteur	1.80 —.60
— Op. 51. 2 ^{me} Valse de concert pour grand Orchestre.	
Partition d'orchestre	4.50 1.60
Parties d'orchestre	13.— 4.55
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	2.— .70
— Op. 52. Scènes de ballet. Suite pour grand Orchestre. Complet.	
Partition d'orchestre	15.— 5.25
Parties d'orchestre	34.— 11.80
Parties supplémentaires	à 1.60 —.60
Réduction pour Piano à 4 mains par N. Sokolow	6.— 2.10
Séparément.	
No. 1. Prélambule.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	7.50 2.65
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.40 —.50
No. 2. Marionnettes.	
Partition d'orchestre	2.— .70
Parties d'orchestre	5.— 1.75
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1.20 —.45
No. 3. Mazurka.	
Partition d'orchestre	3.— 1.05
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.60 —.60
No. 4. Scherzino.	
Partition d'orchestre	1.40 —.50
Parties d'orchestre	5.— 1.75
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1.— .35
No. 5. Pas d'action.	
Partition d'orchestre	1.80 —.65
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1.— .35
No. 6. Danse orientale.	
Partition d'orchestre	1.80 —.65
Parties d'orchestre	6.— 2.10
Parties supplémentaires	à —.30 —.10
Réduction pour Piano à 4 mains par l'auteur	1.— .35
No. 7. Valse.	
Partition d'orchestre	2.50 —.90
Parties d'orchestre	6.50 2.30
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.40 —.50
No. 8. Polonaise.	
Partition d'orchestre	3.50 1.15
Parties d'orchestre	9.— 3.15
Parties supplémentaires	à —.40 —.15
Réduction pour Piano à 4 mains par l'auteur	1.60 —.60
— Op. 53. Fantaisie pour grand Orchestre.	
Partition d'orchestre	5.50 1.95
Parties d'orchestre	13.— 4.55
Parties supplémentaires	à —.80 —.30
Réduction pour Piano à 4 mains par l'auteur	2.— .70

A ma femme

W. MALICHEVSKY

Deuxieme
SYMPHONIE

en La

POUR ORCHESTRE

OP. 12.

Partition d'orchestre Pr. $\frac{M.15}{R. 5.25}$

Parties d'orchestre....Pr. $\frac{M.36}{R.12.60}$

Parties supplémentaires à $\frac{M. 1.80}{R. — 65}$

Réduction pour Piano à quatre mains par l'auteur Pr. $\frac{M.6}{R.2.10}$

Propriété de l'Editeur pour tous Pays.

M. P. BELAÏEFF, LEIPZIG.

1912

St.Petersbourg, dépôt général chez J.Jurgenson, Morskaia 9.

2927 — 2929

Deuxième Symphonie.

I.

W. Malichevsky, Op.12.

Moderato. (♩ = 76.) Allegro grazioso. (♩ = 120.)

Piccolo.

Flauti I. II.

Oboi I. II.

I. Clarinetti in A.

II. III.

Fagotti I. II.

I. II. Corni

III. IV.

I. II. Trombi in A.

III.

I. II. Tromboni

III. e Tuba.

Timpani.

Tambour piccolo.

Moderato. (♩ = 76.) Allegro grazioso. (♩ = 120.)

Violini I.

Violini II.

Viola.

Violoncelli.

Contrabassi.

f *sf* *p* *Solo.* *p* *pizz.* *p* *pizz.*

[illegible]

2

I. *dim.* *mf* *mf* *cresc.*

II. *dim.* *mf* *mf* *cresc.*

Solo. *dim.* *mf* *mf* *cresc.*

Solo. *mf* *cresc.*

III. *mf* *cresc.*

pizz. *mf* *cresc.*

pizz. *mf* *cresc.*

pizz. *mf* *cresc.*

arco *mf*

3

This image shows a page of a musical score, likely for a symphony. The score is written for multiple instruments, including Flutes (Fl.), Clarinets (Cl.), Bassoons (Fg.), Horns (Hr.), Trumpets (Tr.), Trombones (Tbn.), and Strings. The notation is in a key with two sharps (F# and C#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'I.', 'II.', 'a 2.', 'III.', 'arco', 'mf cresc.', 'f', and 'mf'. The score is arranged in a multi-staff format, with each instrument or section having its own staff. The page is numbered '1.' in the top left corner.

This page of a musical score, likely for a symphony, contains two systems of staves. The key signature is G major (two sharps) and the time signature is 2/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamics are indicated throughout, including *mf* (mezzo-forte), *ff* (fortissimo), *pp* (pianissimo), *cresc.* (crescendo), and *dim.* (diminuendo). The first system includes staves for woodwinds (flutes, oboes, bassoons) and strings. The second system continues the orchestration, including a section for brass (trumpets and trombones) and a final staff for the bass line. The score is written in a traditional, formal style with clear articulation and dynamic markings.

3

First system of a musical score, measures 1-12. The score is written for a large ensemble with multiple staves. The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf*, *cresc.*, *f*, and *ff*. There are also markings for *a. 2.* (second ending) and *III.* (third ending). The bottom staff has a *mf* marking at the end.

Second system of a musical score, measures 13-24. The score continues with the same ensemble and key signature. Dynamics include *mf*, *cresc.*, *f*, and *ff*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. The bottom staff has a *mf* marking at the end.

3

[illegible]

4



First system of musical notation (measures 1-8). The score is in 2/4 time with a key signature of two sharps (F# and C#). It features a piano (p) and a double bass (db) part. The piano part includes dynamic markings: *pp cresc.*, *mf cresc.*, and *mf*. The double bass part includes *mf* and *f*. A second ending bracket labeled "a 2." spans measures 5-8. The system concludes with a repeat sign.



Second system of musical notation (measures 9-16). The piano part continues with *pp* and *cresc.* markings. The double bass part includes *f* and *cresc.* markings. The system concludes with a repeat sign.

4

This image shows a page of musical notation for a piano score. The notation is written on multiple staves, with a key signature of two sharps (F# and C#) and a time signature of 3/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *dim.* (diminuendo). There are also articulation marks, including accents and slurs. The notation includes various musical symbols such as notes, rests, and slurs. The page is numbered 2 in the top right corner.

5

I.

p *mf* *cresc.* *p* *espressivo*

p *mf* *cresc.* *p* *espressivo*

p *mf* *cresc.* *p*

a 2. *f* *mf* *cresc.* *p* *a 2.* *mf*

f *mf* *p* *p*

pp *p*

p *mf* *cresc.* *p* *espressivo*

p *mf* *cresc.* *p*

p *mf* *cresc.* *p* *6*

p *mf* *cresc.* *p* *6*

p *mf* *cresc.* *p*

This page of musical notation is a score for a piano piece, likely from a 19th-century repertoire given the key signature of three sharps (F#, C#, G#) and the complex, virtuosic nature of the writing. The score is arranged in two systems, each containing five staves. The first system includes a vocal line (soprano and alto) and three piano staves. The second system consists of five piano staves. The notation is highly detailed, featuring numerous triplets, sixteenth-note runs, and dynamic markings such as *f* (forte), *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. The piece concludes with a final chord marked *mf*.

Fl. a 2.

Ob.

Clar. I. II.

Fag. I.

Viol.

Vcllo/Bass

mf

[illegible]

7

f *dim.* *p* *cresc.* *a 2.*

f *dim.* *p* *cresc.* *a 2.*

f *dim.* *p* *cresc.*

f *dim.* *p* *cresc.*

a 2. Soli. *p* *cresc.* *a 2.* *p cresc.*

Solo. *f* *dim.* *p*

f

mf *dim.* *p* *cresc.* *tr*

arco *f* *dim.* *p* *cresc.*

arco *f* *dim.* *p* *cresc.*

arco *f* *dim.* *p* *cresc.*

f *dim.* *p* *cresc.*

f *dim.* *p* *cresc.*

f *dim.* *p* *cresc.*

8

Musical score for a piano piece, measures 1-16. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked with dynamics like *f*, *mf*, and *p*. The bass line includes trills and crescendos. The piece ends with a final chord marked *ff*.

Measures 1-16:

- Measures 1-4: Introduction. Melody in right hand, bass line in left hand. Dynamics: *f*, *mf*, *p*.
- Measures 5-8: Melody continues, bass line has trills and crescendos. Dynamics: *f*, *mf*, *p*.
- Measures 9-12: Melody continues, bass line has trills and crescendos. Dynamics: *f*, *mf*, *p*.
- Measures 13-16: Final section. Melody continues, bass line has trills and crescendos. Dynamics: *f*, *mf*, *p*, *ff*.

8

9

9

poco rit.

cresc.

I. Solo. *mf*

I. Solo. *mf dim.* *mp*

mp *mp*

muta in B.

muta in B.

III.

pp *ff*

a2.

pizz. *p*

cresc. *mf* *dim.*

poco rit.

This page of a musical score is for a string quartet, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into three main sections, labeled I, II, and III.

Section I: The first staff begins with a dynamic marking of *mf* (mezzo-forte) and a crescendo leading to *f* (forte). The second staff has a dynamic marking of *mf* and a crescendo leading to *f*. The third staff has a dynamic marking of *mf* and a crescendo leading to *f*. The fourth staff has a dynamic marking of *mf* and a crescendo leading to *f*.

Section II: The first staff begins with a dynamic marking of *mf* and a crescendo leading to *f*. The second staff has a dynamic marking of *mf* and a crescendo leading to *f*. The third staff has a dynamic marking of *mf* and a crescendo leading to *f*. The fourth staff has a dynamic marking of *mf* and a crescendo leading to *f*.

Section III: The first staff begins with a dynamic marking of *mf* and a crescendo leading to *f*. The second staff has a dynamic marking of *mf* and a crescendo leading to *f*. The third staff has a dynamic marking of *mf* and a crescendo leading to *f*. The fourth staff has a dynamic marking of *mf* and a crescendo leading to *f*.

The score includes various performance instructions such as *cresc.* (crescendo), *arco* (arco), *pp* (pianissimo), *tr* (trill), and *dim.* (diminuendo). The notation is in a key signature of one sharp (F#) and a time signature of 4/4.

10

This musical score is divided into two systems. The first system consists of 10 staves, and the second system consists of 6 staves. The music is written in a key with one sharp (F#) and a 3/4 time signature. The score includes various dynamic markings such as *mf* (mezzo-forte), *pp* (pianissimo), *p* (piano), *f* (forte), *mp* (mezzo-piano), and *cresc.* (crescendo). There are also performance instructions like *a 2.* and *a 2. Soli.*. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and trills. The score is marked with a box containing the number 10 at the top and bottom.

This page of musical notation is a score for a piano, likely from a 20th-century composition. It features a complex arrangement of staves, including a grand staff (treble and bass clefs) and several single staves. The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast tempo. Dynamics are marked throughout, including *mf* (mezzo-forte), *f* (forte), *pp* (pianissimo), and *cresc.* (crescendo). Performance instructions are also present, such as *I.*, *II.*, *III.*, *IV.*, *a 2.*, *mf cresc.*, *f dim.*, *tr* (trill), and *pp* (pianissimo). The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation is in a standard musical font, with a clear and legible layout.

11

I. Solo.

Ob. *p*

Cl. *pp*

Fag. *a 2. p*

Cor. *pp* *II Solo.* *pp* *Solo.* *cresc.* *pp* *I.* *pp*

Tr.-be. *pp*

Timp. *pp* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Viol. *pp*

Viol. *pp*

Viol. *pp*

Viol. *pp*

11

Solo.

Fl. picc.

Fl. I. II.

Ob. *I. Solo.* *mp cresc.* *Solo.* *mp cresc.* *mf* *Solo.* *p*

Clar. *Solo.* *p* *II. Solo.* *pp cresc.* *cresc.* *mf* *I.* *p*

Fag. I. *p* *cresc.* *mf* *p*

Cor. *pizz.* *p* *pizz.* *p* *arco* *pizz.* *p* *arco*

Viol. *pizz.* *p* *pizz.* *p* *arco* *pizz.* *p* *arco*

Viol. *pizz.* *p* *pizz.* *p* *arco* *pizz.* *p* *arco*

12

12

2927

13

a 2.

f

a 2.

f

f

f

a 2.

f

I.

pp

II.

pp

f

mp

pp

f

mp

pp

f

mp

pp

f

mp

pp

f

mp

pp

tr

tr

tr

tr

pp

13

pp

The musical score is organized into five systems, each containing four staves (two treble and two bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first staff has a *mf cresc.* marking. The second staff has a *a 2.* marking. The third staff has a *mp cresc.* marking. The fourth staff has a *p cresc.* marking. The fifth staff has a *pp cresc.* marking and the instruction *poco a poco*.

System 2: The first staff has a *cresc.* marking and the instruction *poco a poco*. The second staff has a *cresc.* marking and the instruction *poco a poco*. The third staff has a *pp* marking and the instruction *pp cresc. poco a poco*. The fourth staff has a *mf cresc.* marking. The fifth staff has a *f* marking.

System 3: The first staff has a *tr* marking and the instruction *cresc. poco a poco*. The second staff has a *tr* marking and the instruction *cresc. poco a poco*. The third staff has a *tr* marking and the instruction *cresc. poco a poco*. The fourth staff has a *tr* marking and the instruction *cresc. poco a poco*. The fifth staff has a *f* marking.

System 4: The first staff has a *f cresc.* marking. The second staff has a *p cresc.* marking. The third staff has a *pp cresc.* marking and the instruction *poco a poco*. The fourth staff has a *cresc.* marking and the instruction *poco a poco*. The fifth staff has a *cresc.* marking and the instruction *poco a poco*.

System 5: The first staff has a *f* marking. The second staff has a *f* marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking.

14

This musical score is divided into two systems. The first system consists of ten staves. The top four staves are for woodwinds (flute, oboe, clarinet, and bassoon), and the bottom six staves are for strings. The woodwinds play melodic lines with various dynamics including *mf*, *ff*, and *pp*. The strings provide a harmonic and rhythmic foundation, with some parts marked *ff* and others *pp*. The second system also consists of ten staves, continuing the orchestral texture. It includes a section marked 'a.2.' (second ending) and a repeat sign with first and second endings ('I.' and 'II.'). The notation is dense, with many beamed notes and slurs, indicating a fast and complex piece. Dynamics like *mf*, *ff*, *pp*, and *f* are used throughout to indicate volume changes.

14

This image shows a page from a musical score, likely for a symphony. The score is written for a full orchestra, with staves for the following instruments visible: Clarinet (Clar.), Bassoon (Fag.), Cor Anglais (Cor.), Trumpets (Tr.-be.), Trombones (Tr.-bni.), and Violins (Viol.). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamic markings such as *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *f* (forte). There are also articulation marks like accents and slurs. The page is numbered 13 in the bottom right corner.

[illegible]

Clar. III.

[illegible]

This is a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Fl. (Flute), Ob. (Oboe), Clar. (Clarinet), a2 (Alto Saxophone), Fag. (Bassoon), Cor. (Cor Anglais), Tr. be. (Trumpet), I. (Trumpet I), II. (Trumpet II), Tr. bni e Tuba. (Trombone and Tuba), Tuba. (Tuba), Timp. (Timpani), Viol. (Violin), and Viola. The score is written in a key with one sharp (F#) and a 2/4 time signature. The music is in a major key, with a key signature of one sharp (F#). The score includes various dynamic markings such as *p* (piano), *cresc.* (crescendo), *poco* (poco), and *a* (accelerando). A rehearsal mark "16" is present at the top center of the page. The bottom of the page shows the page number "16" and the number "2927".

This page contains musical notation for a piano score, organized into three systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Top): Consists of five staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a treble clef and a key signature of one sharp. The fourth and fifth staves have a bass clef and a key signature of one sharp. Dynamic markings include *f cresc.* and *ff cresc.*. A first ending bracket labeled "I." spans the fourth and fifth staves. A second ending bracket labeled "II. III." spans the fourth and fifth staves. A third ending bracket labeled "a 2." spans the fourth and fifth staves.

System 2 (Middle): Consists of five staves. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The fourth and fifth staves have a bass clef and a key signature of one sharp. Dynamic markings include *f cresc.*, *mf cresc.*, and *ff cresc.*. A first ending bracket labeled "I." spans the fourth and fifth staves. A second ending bracket labeled "II. III." spans the fourth and fifth staves. A third ending bracket labeled "a 2." spans the fourth and fifth staves. A fourth ending bracket labeled "p" spans the fourth and fifth staves. A fifth ending bracket labeled "tr" spans the fourth and fifth staves.

System 3 (Bottom): Consists of five staves. The first staff has a treble clef and a key signature of one sharp. The second and third staves have a treble clef and a key signature of one sharp. The fourth and fifth staves have a bass clef and a key signature of one sharp. Dynamic markings include *f cresc.* and *ff cresc.*. A first ending bracket labeled "I." spans the fourth and fifth staves. A second ending bracket labeled "II. III." spans the fourth and fifth staves. A third ending bracket labeled "a 2." spans the fourth and fifth staves.

Moderato e marcatissimo.

G. P.

Allegro. (♩ = 120.)

Musical score for the first system, featuring multiple staves. The tempo is **Moderato e marcatissimo.** and the key signature has two sharps (F# and C#). The score includes dynamic markings such as *ff* and *a 2.* (second ending). The tempo changes to **Allegro. (♩ = 120.)** at the end of the system. The notation includes various musical symbols like notes, rests, and bar lines.

Moderato e marcatissimo.

G. P.

Allegro. (♩ = 120.)

Musical score for the second system, featuring multiple staves. The tempo is **Moderato e marcatissimo.** and the key signature has two sharps (F# and C#). The score includes dynamic markings such as *ff* and *mp*. The tempo changes to **Allegro. (♩ = 120.)** at the end of the system. The notation includes various musical symbols like notes, rests, and bar lines.

This page of the musical score contains measures 17 through 20. The instruments and their parts are as follows:

- Fl. I. II.**: Flute I and II, both in G major (one sharp). They play a melodic line starting in measure 17, marked *mf*.
- Ob. I. II.**: Oboe I and II, both in G major. They play a melodic line starting in measure 17, marked *mf*.
- Clar. in A.**: Clarinet in A major. It plays a melodic line starting in measure 17, marked *mf*.
- Viol.**: Violin. It plays a melodic line starting in measure 17, marked *p*.
- Viola**: Viola. It plays a melodic line starting in measure 17, marked *p*.
- Cello**: Cello. It plays a melodic line starting in measure 17, marked *p*.
- Bass**: Bass. It plays a melodic line starting in measure 17, marked *p*.

The score is written for measures 17, 18, 19, and 20. The key signature is G major (one sharp). The tempo is marked 'Allegretto' and the time signature is 3/4. The page number '33' is visible in the top right corner.

[illegible]

Fl. *mf*
Ob. *f*
Clar. *f*
Fag. *mf*
Viol. *f*
Cello/Double Bass *f*

Measures 1-17. Dynamics include *mf*, *f*, and *mf*. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes.

Fl. a2. *sub. p*
Ob. *sub. p*
Clar. *sub. p*
Fag. *p*
Cor. *p*
Solo *p*
Tr. be. *p*
Viol. *sub. p*
Cello/Double Bass *sub. p*

Measures 18-27. Dynamics include *sub. p*, *f*, *p*, *mf*, and *dim.*. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. Measure 18 is marked with a box containing the number 18. Measure 27 is marked with a box containing the number 18.

Fl.
Ob.
Clar. III.
Fag. II.
Cor.
Viol.

Measures 18-19. The score shows woodwinds (Flute, Oboe, Clarinet III, Bassoon II) and strings (Violins, Violas, Cellos, Double Basses) playing in D major. The woodwinds have melodic lines with some trills and grace notes. The strings provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *mf* and *f*.

Fl.
Ob.
Clar.
Fag.
Cor.
Viol.

Measures 19-20. The score continues with the same instrumentation. The woodwinds play more active melodic lines. The strings maintain their harmonic foundation. Dynamics include *f* and *mf*. Measure numbers 19 and 20 are indicated at the end of the staves.

This image shows a page of musical notation, likely a piano score. The notation is arranged in two systems, each containing five staves. The key signature is D major (two sharps). The first system includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The notation features complex melodic lines with many beamed sixteenth and thirty-second notes, as well as sustained chords and arpeggiated figures. The second system continues the musical ideas, with similar melodic complexity and dynamic markings. The overall style is characteristic of late 19th or early 20th-century Romantic piano music.

20

This musical score page contains measures 20 through 29 of a piece for string quartet. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in two systems of four staves each. The first system (measures 20-23) features a complex texture with multiple melodic lines and a prominent sixteenth-note pattern in the third staff. Dynamics include *mf*, *f*, and *cresc.*. The second system (measures 24-27) continues the melodic development, with dynamics ranging from *mp* to *f*. The third system (measures 28-29) concludes the page with a final measure containing a *pizz.* (pizzicato) instruction and a *f* dynamic. A second page number '20' is located at the bottom right of the page.

This page of musical notation is for a string quartet, featuring four staves. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various dynamics and articulations:

- Staff 1 (Violin I):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.
- Staff 2 (Violin II):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.
- Staff 3 (Viola):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.
- Staff 4 (Cello):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.
- Staff 5 (Double Bass):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.
- Staff 6 (Violin I):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.
- Staff 7 (Violin II):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.
- Staff 8 (Viola):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.
- Staff 9 (Cello):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.
- Staff 10 (Double Bass):** Starts with *dim.*, followed by *p* and *cresc.*, then *f* and *dim.*.

Additional markings include *Soli. a 2.* (Solo, second ending) and *arco* (arco) in the lower staves.

21

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f* *p* *cresc.*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f* *pp* *cresc.*

mf *cresc.* *f* *pp* *cresc.*

p *cresc.* *mf*

div. *mf* *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f*

mf *cresc.* *f* *p* *cresc.*

mf *cresc.* *f* *p* *cresc.*

21

This page of musical notation is for a string quartet, consisting of five staves. The music is written in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1 (Violin I): Starts with a *mf* dynamic and a *cresc.* marking. It features a melodic line with eighth and sixteenth notes. A *f* dynamic appears later in the section.

Staff 2 (Violin II): Marked *a 2.* and *mf*. It follows a similar melodic pattern to the first violin, with *cresc.* and *f* dynamics.

Staff 3 (Viola): Also marked *mf* and *cresc.*, providing harmonic support with a melodic line.

Staff 4 (Cello): Marked *mf* and *cresc.*, with a melodic line that often moves in parallel motion with the first violin.

Staff 5 (Double Bass): Marked *mf* and *cresc.*, providing a bass line with eighth and sixteenth notes.

The notation includes several *cresc.* (crescendo) markings across all staves, indicating a gradual increase in volume. There are also *f* (forte) markings. The time signature changes from 2/4 to 3/4 and back to 2/4 throughout the piece. The page number 2927 is visible at the bottom.

22



First system of musical notation, measures 1-10. The score is written for a 12-part ensemble (6 staves in treble clef, 6 in bass clef) in 2/4 time, key of D major. Dynamics include *ff*, *mf*, *cresc.*, *a 2.*, *ff p*, and *mf*. The bottom staff has a 2/4 time signature change at measure 10.



Second system of musical notation, measures 11-20. The score continues for the 12-part ensemble. Dynamics include *ff*, *mf*, *cresc.*, *ff p*, and *mf*. The bottom staff has a 2/4 time signature change at measure 15.

22

This musical score page contains two systems of music, measures 2927 through 2932. The first system (measures 2927-2932) features a string quartet with four staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first staff (Violin I) begins with a forte (*f*) dynamic and a melodic line. The second staff (Violin II) also starts with *f* and provides harmonic support. The third staff (Viola) has a forte (*f*) dynamic. The fourth staff (Cello/Double Bass) has a forte (*f*) dynamic. Dynamics include *f*, *p*, and *cresc.*. The second system (measures 2933-2938) continues the quartet. The first staff (Violin I) has a forte (*f*) dynamic. The second staff (Violin II) has a forte (*f*) dynamic. The third staff (Viola) has a forte (*f*) dynamic. The fourth staff (Cello/Double Bass) has a forte (*f*) dynamic. Dynamics include *f*, *p*, and *cresc.*. The score is written in a standard musical notation with various articulations and dynamic markings.

23

a 2.
p cresc.
mp
cresc.
p
p cresc.
mp
cresc.
p
p cresc.
mp
crescendo poco a poco
mp
crescendo poco a poco
p

I. *p cresc.*
 IV. *p cresc.*
mp cresc.
p cresc.
pp
cresc.
p
crescendo poco a poco
pp
cresc.
p
crescendo poco a poco
 3/4
 2/4

non div.
mf
arco
p
mf
p cresc.
pizz.
mp
cresc.
mf
arco
p
mf
p cresc.
pizz.
mp
cresc.
mf
p cresc.
mp
cresc.
mf
p cresc.
mp
cresc.
 3/4
 2/4

23

mf cresc.

mf cresc.

mf cresc.

mf cresc.

mf cresc.

a 2.

p crescendo

mf cresc.

arco

mf cresc.

mf cresc.

mf cresc.

mf arco

mf arco

mf cresc.

mf cresc.

24

This musical score is for a string ensemble, consisting of six staves (Violins I, Violins II, Violas, Cellos, Double Basses, and a lower staff). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems, each containing measures 24 through 37. The notation includes various dynamics such as *f cresc.*, *ff*, *p cresc.*, and *ff a 2.*, as well as articulation marks like accents and slurs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and a variety of melodic lines. The lower staff in the second system appears to be a continuation of the bass line from the first system.

24

This page of musical notation is a score for a symphony, likely the first movement of a symphony in D major, Op. 90 by Johannes Brahms. The score is written for a full orchestra, with multiple staves for woodwinds, brass, and strings. The tempo is marked 'Meno mosso, marcatisissimo' (moderately slow, very marked). The key signature is D major (two sharps). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics range from 'ff' (fortissimo) to 'fff' (fortississimo). The score is divided into measures by vertical bar lines. The notation is in a standard musical notation style, with a treble clef for the upper staves and a bass clef for the lower staves. The score is a page from a larger manuscript, with the page number '1' visible in the top left corner.

[illegible]